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Design Details: Collars, Facings and Pockets



Cooperative Extension Service
South Dakota State University
U.S. Department of Agriculture

Design Details: Collars, Facings and Pockets

The "quality look" in any garment is enhanced by the details that give it distinction, including collars, facings and pockets. These design details all have sharp edges, curves or corners, and they all need to lie flat and smooth.

The neckline is the most focal point of any garment because it provides a frame for the face. Necklines are finished with either a collar or a facing. The choice may be influenced by what flatters the wearer.

Collars

There are three basic types of collars: flat, standing and rolled. They are the starting point of all collar variations.

A **flat** collar has a deep curve on the neck edge. The deeper the curve the flatter the collar will lie. (See figure 1)

A **standing** collar is almost straight on the neck edge.

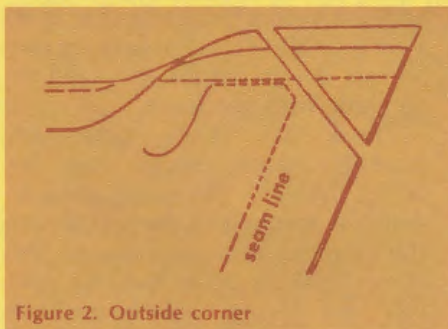
The neck edge of a **rolled** collar can vary in shape from almost straight to a convex curve. The line along which a collar turns is called the **roll line**. The roll should be smooth, and the neck seam should be completely covered by the outer edge of the collar.

In any collar the upper collar is always slightly larger than the under collar. In bulky or heavy fabrics, it may be necessary to add as much as $\frac{1}{4}$ inch to $\frac{3}{4}$ inch to the upper collar pattern to accommodate the bulk.

Interfacing provides body and shape to collars. Use interfacing,

fusible or regular, that is lighter in weight than the garment fabric. Woven fabric, cut on the bias, handles well. Always trim away the seam allowance on interfacing.

Stitch the outer edge of the collar directionally, starting at the center back, ending at the center front. Shorten stitch length to 15-20 stitches per inch on curves and corners. Take one or two stitches diagonally across corners to insure a sharp turn. Trim to reduce bulk. Grade or layer seams. Notch or clip curves to insure a smooth line when the collar is turned. (See figure 2.)



Always fit the collar onto the garment before attaching it permanently. Baste it in place, lapping seam edges rather than having right sides together. Try on garment.

Press collar before turning to right side to prevent shine and to insure a good appearance. Press seam allowances open over a seam roll (See FS 245, Equipment for Pressing). Then turn seam to underside.

Use a needle or pin on the right side to pull corners to a sharp

point. Never **poke** with scissors or other sharp instrument.

Press outer edge of collar using a press cloth. Keep seamline rolled under. For heavy or bulky fabrics a beater may be used. (See FS 246, When You Press).

Now attach collar to garment. Align markings with garment at shoulder, center front and center back. Stitch neck edge directionally, starting at center back and overlapping one-half inch.

Do not complete buttonhole placement at neckline until collar is in place.

A well-made collar is:

- uniformly shaped on curves or corners.
- smooth on the inner edge.
- flat and smooth on outer edge.
- pressed so the undercollar and seam do not show on outer edge.

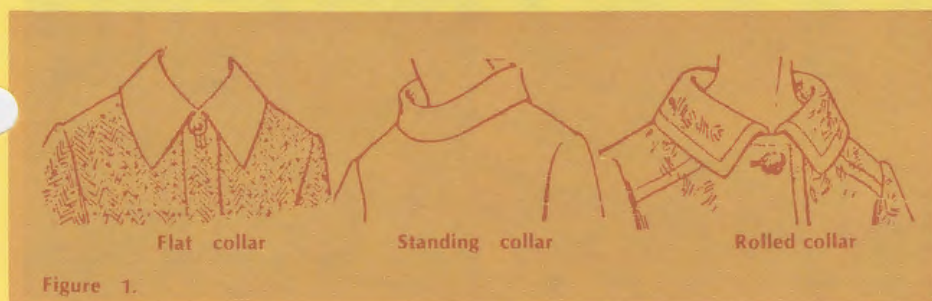
Facings

A facing is a piece of fabric placed along the inside of a garment edge—collars, armholes, necklines, center closures, lower edges of sleeves or complete garments. It serves as a finish and gives support to the garment in that area. Some facings, such as lapels, are partially folded to the outside.

Facings are generally of the same fabric as the garment. However, they may be contrasting in color, or they may be cut from a lighter-weight fabric to reduce bulk or add to comfort. A well-applied facing has sharp edges and corners. It is smooth and lies flat.

There are three types of facings—shaped or fitted, extended (cut in one with a garment section) or bias. A **shaped or fitted** facing is used on necklines, collars, center openings, armholes, cuffs and lower edges of some garments.

Interfacing is generally applied to the facing. Use a fusible or regular fabric that is lighter in weight than the garment fabric. Trim away interfacings in seamlines. On extended facings,



the interfacing ends at the foldline and is invisibly stitched to the underside of the fold line to hold it in place. (See figure 6 for an example of invisible stitching).

Stay stitch curves and bias edges that join.

Trim seams to 3/8 inch. Press open.

Shorten stitches to 15-20 stitches per inch about one inch either side of corners and on curves.

Clip inside curves. Notch outside curves.

Clip inside corners.

Take one or two stitches diagonally across corners to insure sharp turn. Trim.

Grade or layer seams.

Understitch. (See figure 3).

Free or unnotched edges of facing may require a finish if not concealed by a lining. Recommended finishes include: clean finish, (figure 3) edge stitch, zigzag, overcast, or binding.

The free edge of shaped or fitted facings or extended facings is never completely secured to the inside of the garment. Usually it is tacked wherever there is more than one thickness of fabric, e.g. seams, darts.

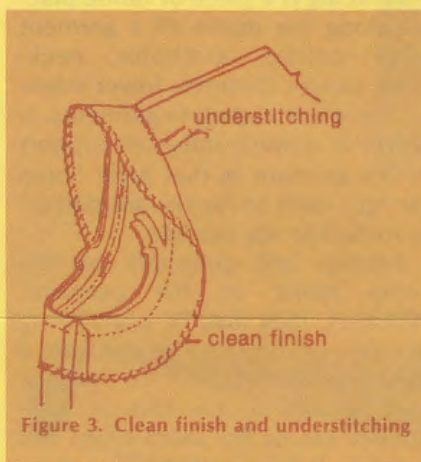


Figure 3. Clean finish and understitching

One may "stitch in the ditch" on springy fabric, by stitching on the right side through a seam. The stitching must disappear into the seam on the right side. (See figure 4). Fusing is also recommended. Place a narrow strip of fusible web on seamlines and at center front and center back of necklines. (See figure 5).

Bias facings work well only on wide curves or hems. The outer

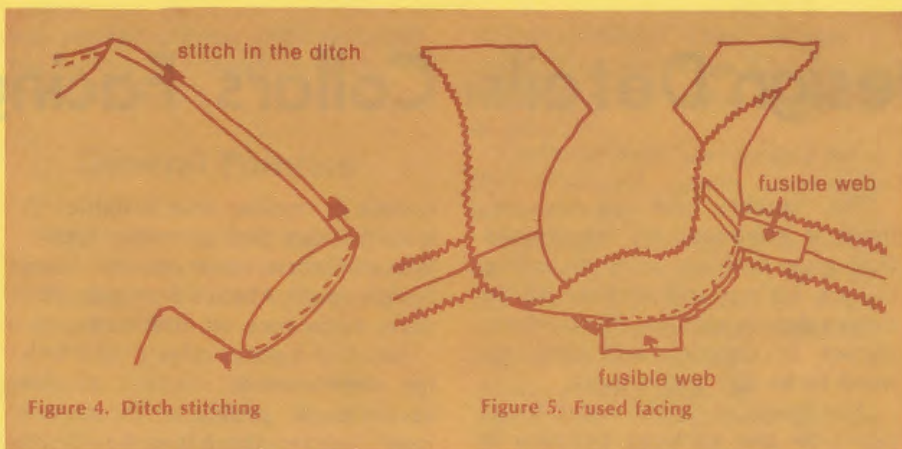


Figure 4. Ditch stitching

Figure 5. Fused facing

edge of a bias facing is always turned and sewn by hand. (See figure 6).

Pockets

Pockets may be functional, decorative or both. Size, placement and finishing are important, because even a hidden pocket is in a very visible seam. Pockets are important design details and need to be made with precision.

There are three types of pockets—patch, set-in and inserted (hidden). The **patch** pocket, which is stitched to the surface of the garment, requires some of the same finishing techniques as collars and facings. Patch pockets vary in shape and size and may be lined or unlined. Patch pockets may or may not have flaps. The flap may be part of the pocket or it may be separate.

The general method for making and attaching all patch pockets is the same. Pockets made from lightweight, or loosely woven or stretchy fabric need to be interfaced to preserve their shape and add reinforcement. Choose a

lightweight fusible interfacing or a plain woven interfacing cut on the bias. Any part of a pocket which appears on the surface of the garment needs to be cut and placed on the garment so that the fabric design, such as a plaid or stripe, appears unbroken. The exception is when the piece is cut on true bias or on crosswise grain for a specific effect. Size and placement of all pockets is important for their effect on the overall proportion of the wearer.

Patch pockets are applied with top or invisible stitching. Invisible stitches may be machine or hand-made. Top stitching may be close to the edge or may correspond to the width of other decorative top stitching. All patch pocket applications need reinforcement at the top. This is done by back stitching or stitching a triangle or inverted "u" at the top.

Lining Patch Pockets

Patch pockets may be lined or unlined. Whatever the shape of the unlined pocket, start by turning the

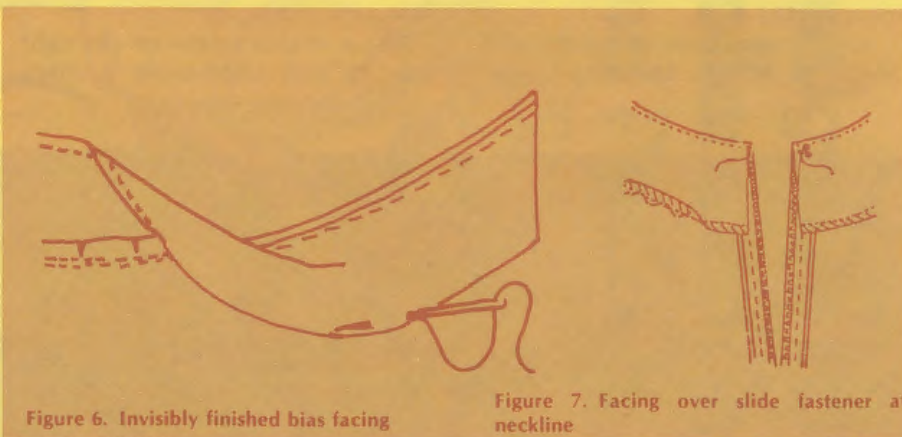


Figure 6. Invisibly finished bias facing

Figure 7. Facing over slide fastener at neckline

top edge to form a hem. Turn $\frac{1}{4}$ inch to the wrong side and stitch. Next turn the desired hem width to the right side and stitch around the pocket on the seamline, shortening the stitch length on curves and at corners. If the edges are curved, notch up to the line of stitching so that the seam allowance will lie flat when turned. Turn hem and seam allowance to the wrong side. Press. Be sure the seamline is pressed to the underside.

There are several methods for lining pockets. The simplest method is to stitch the lining to the top edge of the pocket. Press seam allowances toward the lining, and proceed as with the unlined pocket. For a pocket with lining extending to all edges, cut pocket lining $\frac{1}{16}$ inch smaller than pocket. Pin lining to pocket, right sides together. Stitch all around. Trim corners or clip curves and grade seam allowances. Cut a small slit in the lining near the bottom of the pocket. Turn the pocket through this slit. Fuse a small piece of lining in place to cover the slit.

Designer Patch Pocket

The "Designer" patch pocket is suited only to pockets with rounded lower edges. There is no visible stitching. It may be lined or unlined, however the lining is the feature that makes the pocket so unique and shape retaining. The following directions are for the lined version.

Mark fold line at top of pocket. Cut two lining sections the same size as pocket, minus seam allowances and top fold. Center

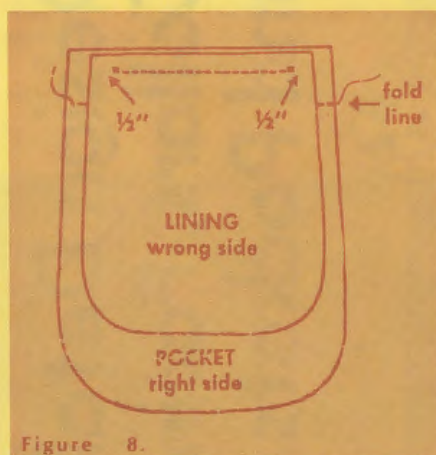


Figure 8.

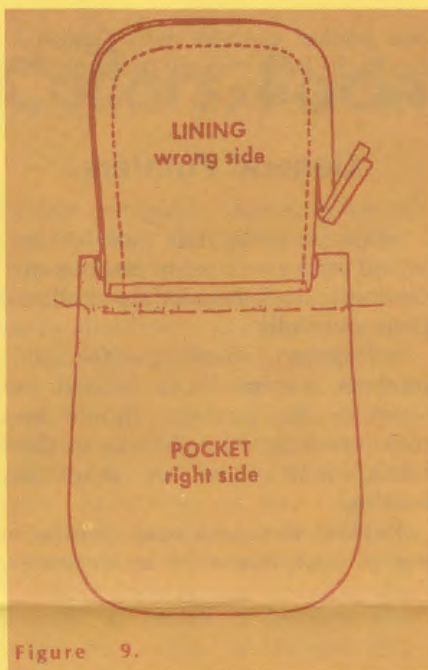


Figure 9.

one lining section at top edge of pocket section, right sides together (figure 8). Stitch a $\frac{5}{8}$ inch seam, starting and stopping $\frac{1}{2}$ inch short of lining side edges, as shown. Press lining up.

On second lining section, press top edge $\frac{1}{4}$ inch to wrong side. Pin to first section, right sides together, cut edges even. Stitch these edges together in a $\frac{5}{8}$ inch seam (See figure 9). Trim seam to $\frac{1}{4}$ inch as shown.

Fold top edge of pocket section to wrong side along marked fold line. Press.

Make a line of stitching on pocket, $\frac{1}{2}$ inch from edge (do not catch lining). At the two rounded corners, make a line of ease-stitching $\frac{1}{4}$ inch from edge. Fold entire seam allowance to wrong side so stitched line is rolled $\frac{1}{8}$ inch in from edge. Hand-baste close to folded edge (figure 10), drawing up ease-stitching at

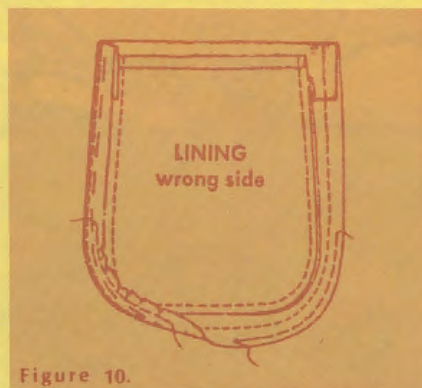


Figure 10.

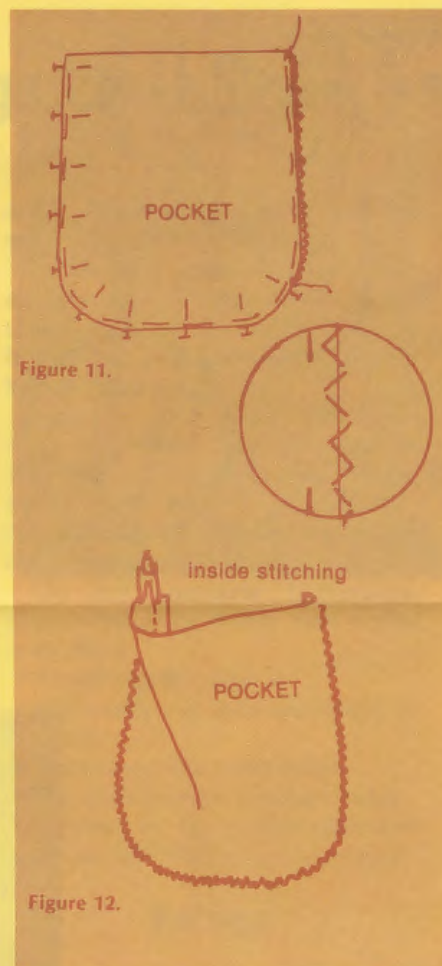


Figure 11.

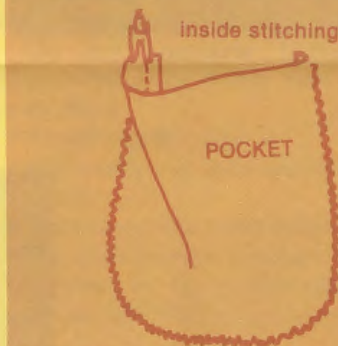


Figure 12.

curves, as shown. With edge of lining under seam allowance of pocket, press folded edge lightly.

Pin pocket to garment, placing sides just inside position marking to allow a little ease at the top for the curve of the body. Set the machine for the longest, narrowest zigzag stitch and use it to machine-baste pocket edges to garment, the stitch just catching the edge (figure 11). If your machine does not do zigzag, slip baste the pocket edges in place by hand.

Place work on machine with top inside corner of pocket under presser foot, as shown (figure 12). Stitch, just inside the row of machine stitching, around the entire pocket on the **inside**. Remove zigzag or hand-basting. If curves of pocket are bulky, clip seam allowance.

At top of pocket, trim off corners of seam allowance. Pin folded top edge of lining to garment and topstitch in place. Fasten the two

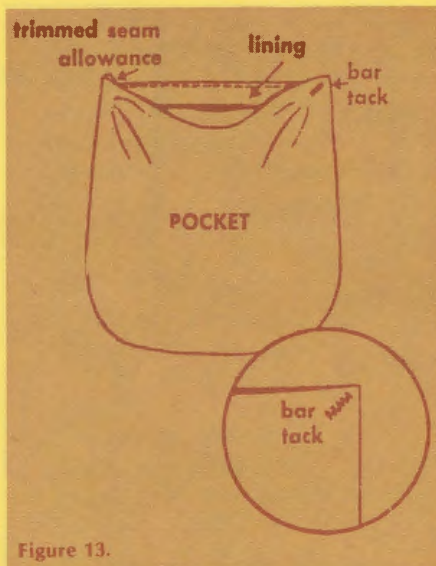


Figure 13.

top pocket corners with diagonal bar tacks long enough to catch the lining (Figure 13).

General Pointers

Most patterns that call for inserted pockets or set-in pockets include detailed instructions. Follow them carefully.

Position markings for all pockets, except those hidden in seam or hip pockets, should be transferred to the right side of the fabric with hand or machine basting.

Pockets in seams need interfacing if your fabric lacks firmness

and/or stability. They require a sharp, firm seam edge. Grade, clip and understitch seam allowances as directed.

Patch pockets are unlined on a shirt or blouse, usually lined on a jacket or coat.

Whatever style pocket is called for, pin mark the pocket's location and try on the garment to insure the correct and most flattering placement for your figure.

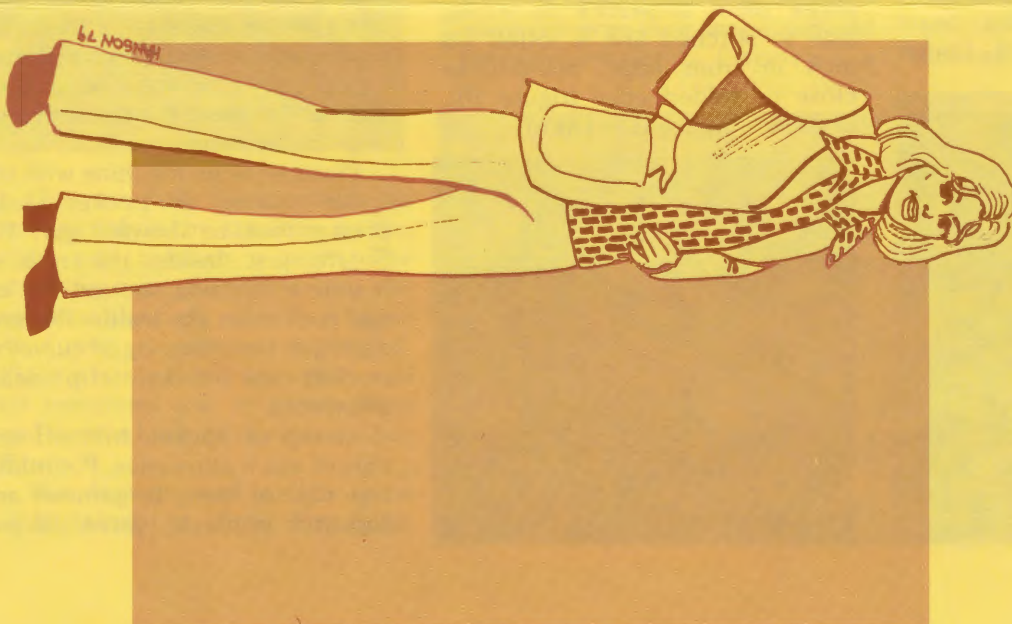
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- FS 245 Equipment for Pressing
- FS 246 When You Press
- FS 247 When You Sew
- FS 401 Sewing Modern Fabrics
- FS 518 Simplified Sewing Hems
- FS 520 Preparing Fabric for Cutting
- FS 597 Pressing Fabrics
- FS 678 Selecting and Altering Patterns
- FS 719 Smooth Sleeves are Smart



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FS 720